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what he feels, and is satisfied with the good opinion of those only whose opinion is worth having. "My Golden Ship" is really a beautiful song. The descent to the lengthened *appoggiatura*, in the short opening symphony, is very original; and the syncopated accompaniment at the commencement of the song has an excellent effect. Were we not inclined to think that Mr. Barnby makes too continuous an use of pedal harmonies, we should pronounce the phrase, after the *rallentando*, to the words "Oh, gentle wind! oh, shining sea," one of the most eloquent in modern vocal music. The conclusion of each verse, where the words are lengthened out by holding notes for the voice, with transient modulations in the accompaniment, is especially worthy of commendation. "I sit alone" is a placid melody, in which the words are most truthfully expressed, not with the rough colouring of one who dresses up his works for the general market, but with the delicate tinting of a true artist. As a matter of opinion, we do not much like the harmonies of the second and third bars of the voice part, on the key-note pedal, especially as the bass afterwards skips to the dominant seventh; but the accompaniment is generally written with the utmost skill; and the changes of key are never unduly forced. Here again the final phrase has an effective and unexpected modulation in the accompaniment, whilst the voice sustains the F. The third song on our list, "In Spring-Time," is a charming melody—a real Spring song, which cannot fail to please wherever it is heard. The drop of the sixth in the opening phrase is exceedingly beautiful; and we are particularly pleased with the harmony at the recurrence of this theme, the first half of the bar being taken in A minor, instead of being harmonised with the dominant seventh in G, as at the commencement. Not the least merit in this song is that Mr. Barnby has never been betrayed into "twiddles" at the top of the pianoforte every time a bird is mentioned, but has allowed his melody to flow on with an uninterrupted arpeggio accompaniment throughout. A composer who can resist the temptation to degenerate into shakes at the word "lark" or "nightingale," shows a strength of mind which cannot be too highly commended. These compositions will advance Mr. Barnby's name as a writer of refined vocal music; and will doubtless be estimated at their real worth by professional singers who are sufficiently free to choose the songs they like best.

*Two Duets for Pianoforte Students.*

No. 1. *March.*

2. *Scherzo.*

*The Primo of No. 1, and the Secondo of No. 2, are limited to passages in the five-finger position.*

Composed by I. Moscheles. Op. 141.

THE recently published Pianoforte Duets by this composer, called "Domestic Life," afforded ample evidence that his creative musical faculty was as vigorous as ever; and now two more compositions are added to his works, which will be of the utmost value both to teachers and pupils. The title which we have quoted will sufficiently explain the object of these Duets; but few persons will be prepared to find that they are so melodious and full of abstract musical beauty, when it is recollected how thoroughly the composer has worked in fetters. The "March" is based on a very simple theme; but the treatment of the Secondo is so ingenious that the fact of the Primo being limited to the five-finger position is almost forgotten. As not one accidental of course can occur throughout the whole of the part for the Primo, it is interesting to see how cleverly and naturally the modulations are effected in the Secondo. After the double bar, a phrase in A minor occurs; and this is followed by two diminished 7ths—one in D minor and the other in C major—whilst a simple melody is carried on by the performer of the Primo, in the five-finger position. The "Scherzo" is even more elaborated in the part not limited to the five notes. The fitting in of the passages between the two players is here managed with much tact; and the modulations are more frequent than in the first

Duet. This will be found very excellent practice for the young player; the Secondo, although confined to the five notes, having passages of imitation which will require a clear touch, and compel a rigid attention to the precise length of the notes and rests; a matter too much neglected, but of the utmost importance in early musical training. In conclusion, we confidently recommend these Duets to the attention of Pianoforte teachers, for they will undoubtedly prove interesting to themselves as well as to their pupils. With such admirable proofs of the unimpaired powers of the composer of these trifles, we may hope that he will frequently turn his attention to writing; for we are certain that whatever he gives us will be fully worthy of a reputation which he has so nobly earned and so honourably maintained.

*Gia la Notte s'avvicina.* Valse, per Voce di Mezzo Soprano.

*Fra un Dolce Deliro.* Valse. Parole di Metastasio.

*Cada il tiranno Regno d'Amore.* Valse. Parole di Metastasio.

*Nel Mirarvi O Boschi.* Arietta.

Composed by Rosario Aspa.

THE three vocal waltzes, by Signor Aspa, are excellent specimens of light and elegant writing; and will be found invaluable to all who can throw off this style of music with that playfulness and vivacity which it demands. "Gia la Notte" is extremely simple in construction. The melody is catching; and the pianoforte accompaniment most effectively woven in with the voice throughout. "Fra un Dolce Deliro" is also a pleasing melody; and contains a change to the subdominant and its relative minor, which forms a most agreeable relief. "Cada il tiranno," requires somewhat more passion in the vocalist; but with a good singer, it cannot fail to produce an effect. "Nel Mirarvi," is a beautiful song, which we conscientiously recommend to all who desire a refined and thoroughly musicianlike composition. The pedal on G, with the short phrases for the voice, and holding notes in the accompaniment, is perfectly charming. We predict for this unpretending little Arietta a wide popularity; for it must please alike vocalist and audience wherever it is heard.

AUGENER AND Co.

*Ministering Angels.* Sacred Song. Words by Mrs. Thomas Dodds.

*Where the weary are at rest.* Sacred Song. Words by Mrs. Thomas Dodds.

Composed by William J. Young.

BOTH these songs, although unpretentious in character, are written with a feeling of devotion for the sacred nature of the poetry which will recommend them alike to executants and listeners. "Ministering Angels" is scarcely, perhaps, as attractive as the second on our list; but it is expressive, and may be made effective by a singer who has learned to devote her voice to the true purposes of religious music. There is much character in the accompaniment; which although never interfering with the melody, preserves an independence throughout which prevents the song from degenerating into mere commonplace. "Where the weary are at rest," is, as we have said, rather the better of the two songs; the melody being one which will please all listeners. Here the accompaniment appropriately flows with the voice; and the harmonies are as quiet as the subject demands. All who are searching for sacred music which shall tax rather the poetical, than the vocal, powers, will find these compositions precisely what they desire.

METZLER AND Co.

*Ring on! Sweet Angelus.* Arranged as a Vocal Duet. Composed by Charles Gounod.

THIS favourite song makes a most pleasing Duet: more-over it is easy both to play and sing. It is very slightly altered in the phrase at the end of each verse; and the final "plagal" cadence makes a quaint termination; the effect as a duet being, perhaps, here better than when it is sung as a solo.